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THE METROPOLITAN
MUSEUM OF ART

—
THE
EGYPTIAN EXPEDITION

1915-16



SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART
MAY, MCMXVII

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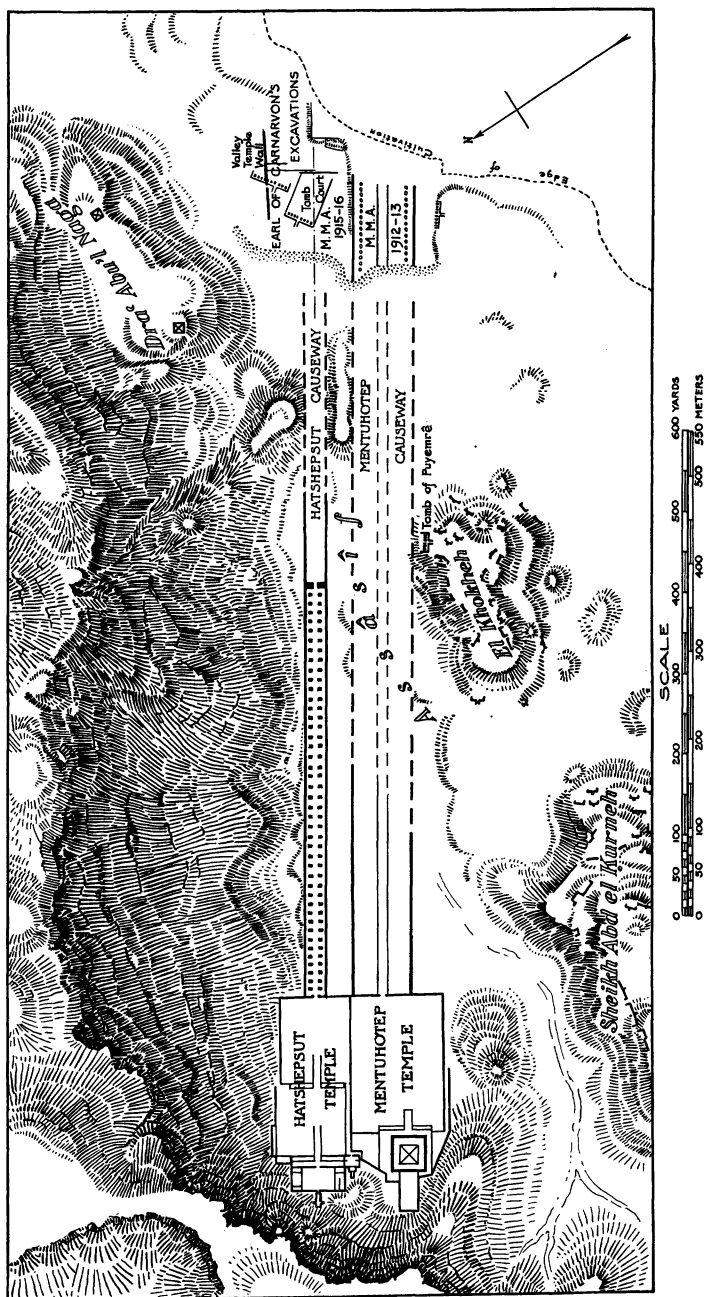


FIG. 1. SKETCH MAP OF THE ASSASÎF AT THEBES

THE
EGYPTIAN EXPEDITION

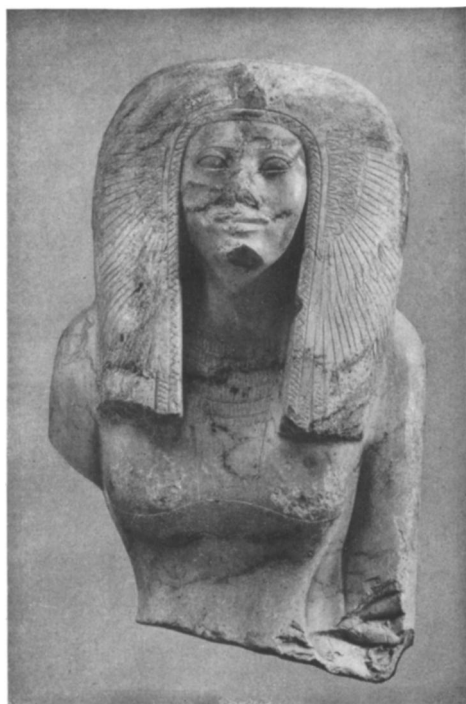


FIG. 2. LIMESTONE STATUETTE OF A QUEEN
XVII-XVIII DYNASTY

THE EGYPTIAN EXPEDITION

1915-16

NOTE

THE last reports to appear on the work of the Museum's Egyptian Expedition were those describing the excavations of the winter of 1914-15, which were published in the *BULLETINS* of November and December, 1915.

In the following season, 1915-16, the Expedition carried out two parallel pieces of work, both at Thebes: first, the main programme of the Expedition's excavations, conducted on an area in the eastern or lower end of the Assasîf, which is described by Ambrose Lansing in Part I of the accompanying report; and second, the continuation of a branch of the Expedition's work conducted under the Robb de Peyster Tytus Memorial Fund (devoted to the investigation of the tombs of Theban officials at Kurneh), which consisted in completing the excavation of the tomb of Puyemrê, already begun in the previous year, and in determining its features of arrangement and decoration for publication in the series of volumes now appearing under that fund. A report on this part of the work by Norman de Garis Davies likewise follows in Part II.

Various circumstances arising from the war and Egypt's proximity to it have been responsible for the delay in the appearance of these reports. An earlier draft of the report by Mr. Lansing was lost several months ago on a mail-steamer which was torpedoed in the Mediterranean. A second copy has fortunately come through successfully.

The excavations described by Mr. Lansing were conducted under his direction, and he also coöperated with Mr. Davies in the excavation of the tomb of Puyemrê. Henry H. Burton, who also

participated in the conduct of the work, carried out the photography of the excavations and their results, as well as the photographic record of the sculptured walls of Puyemrê's tomb. From these negatives the illustrations in both reports are taken.

Mr. Davies has now completed his study of the tomb mentioned, and the preparation of his material for publication as Volume II of the Tytus Memorial Series is in progress.

A. M. L.

I. EXCAVATIONS IN THE ASSASÎF AT THEBES

IT may be recalled that in the season of 1912-13 the Museum Expedition, in initiating work on its concession in the Assasîf at Thebes,¹ undertook first the excavation of that part of the district immediately bordering on the cultivation, in pursuance of a plan of gradually working westward toward the cliffs and the two temples of Deir el Bahri (fig. 1). The excavations of that season resulted in the discovery of the lower end of the broad avenue or causeway leading up from the cultivated fields to one of the temples just referred to—that of the Mentuhoteps of the Eleventh Dynasty. A later temple structure was found to have been built over this lower end of the ruined causeway in the Ramesside period, while this in turn was blanketed by a cemetery of brick-vaulted tombs of the period of the Ptolemies.

Previous to the beginning of our excavations Lord Carnarvon's Expedition had been engaged for several years in excavations in his concession a short distance to the north, and had discovered the lower

¹ Described in the *BULLETIN* for January, 1914.

end of another causeway parallel to that of the Mentuhoteps and leading to the second temple at Deir el Bahri, built by Queen Hatshepsut in the Eighteenth Dynasty.

It was in the area between the lower ends of these two causeways that the Museum Expedition in the autumn of 1915 took up again its investigations in the Assasif which are the subject of this report. In beginning the excavation toward the end of November the workmen were first assigned to removing the surface débris.

of Sheshonk and numerous pottery figurines and vases in the form of horsemen and cocks. However, the best find from the level of this period belongs really to an earlier date. It is the part from the waist up, of a statuette in hard limestone. The plinth at the back is broken off and the inscription is thus lost, but the statuette must represent a queen of the late-Seventeenth or early-Eighteenth Dynasty (fig. 2).

Slightly below the late-dynastic level again, we uncovered a foundation deposit

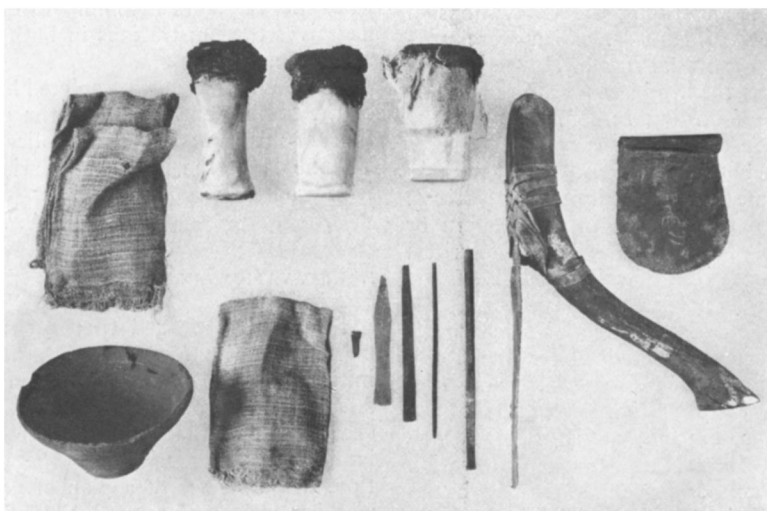


FIG. 3. FOUNDATION DEPOSIT OF QUEEN HATSHEPSUT

This clearance disclosed Ptolemaic vaulted tombs of the same types as those which had been found in 1912-13 over the Mentuhotep causeway. Here they were situated on high ground with little sand or other protective matter deposited on them, and few therefore were well preserved. For the same reason they had suffered badly at the hands of plunderers. Only one body remained in position, and few objects of value were found, but a coin of Cleopatra II was important as giving a date to this portion of the extensive Theban Ptolemaic cemetery.

Below these tombs remains of the late-dynastic period occurred, among them some large beads inscribed with the name

of Ramses IV consisting of small faience plaques representing offerings, others in faience, silver, and glass bearing his name, and numerous samples of crude red jasper and green felspar. Of the temple for which this deposit was laid down only two column bases remained, indicating that the building was scarcely more than begun.

Even fewer traces existed of a still earlier building which had been laid out on this site—the valley-temple at the lower end of the causeway leading to Hatshepsut's temple at Deir el Bahri. Lord Carnarvon and Howard Carter, digging in the former's concession north of the avenue in 1909 and 1910, had laid bare the retaining walls of the north side of this propylon or valley-



FIG. 4. CLEARING THE COURTYARD OF THE MIDDLE KINGDOM TOMB. VIEW WESTWARD UP THE LINE OF HATSHEPSUT'S CAUSEWAY TO HER TEMPLE SEEN AT THE BASE OF THE CLIFF



FIG. 5. REMOVING FILLING OF LIMESTONE CHIP IN THE COURTYARD OF THE MIDDLE KINGDOM TOMB

temple¹ and in succeeding seasons had found some of the foundation deposits. It developed from their work that the temple as planned was to have consisted of two or more terraced courts with porticoes like those of the main temple at Deir el Bahri, but that this plan was never completed. We had expected, however, that our excavation of the south side of the structure would at least disclose corresponding retaining walls on that side, but when the Ramses IV stratum was removed it turned out that no part of the southern half of

tomb court. It would appear that the earliest occupation of the site had been during the Middle Kingdom when some notable had chosen it for his tomb. Hatshepsut's architects found the great, open, sunken courtyard of this tomb right across the line of the avenue they were planning, and in order to relevel the ground for her valley-temple they had filled it in completely. Though the removal of this filling required a considerable amount of labor without immediate recompense—being for the most part clean



FIG. 6. VIEW EASTWARD ACROSS THE COURTYARD OF THE MIDDLE KINGDOM TOMB, THE CULTIVATION BEYOND

the temple had ever been built. Masons' or contractors' tally-stones bearing the cartouche of the queen were found, left by the builders of the northern walls all over the temple site, and a foundation-deposit of model tools, ointment vases, and samples of linen, likewise inscribed with her name (fig. 3), were evidence that the whole temple had been laid out, even if the southern side had never been begun.

The Hatshepsut foundation-deposit lay in sand which formed part of the filling, dumped in great volume into an enormous

limestone chip—it is to its presence that we owe the discovery of intact burials below (figs. 4 and 5). The bodies of the original occupants of the tomb in the Middle Kingdom were all destroyed by plunderers within a short time after their burial, but fortunately for us the tomb, left open and almost empty, was again used as a burial place during the Seventeenth and early-Eighteenth Dynasties before the reign of Hatshepsut. The bodies interred at that time were covered to such a depth by the releveling which took place shortly after, that they escaped the unceasing depredations of the tomb

¹ Carnarvon and Carter, *Five Years' Explorations at Thebes*, pp. 33 ff., Pls. XXX-XXXI.

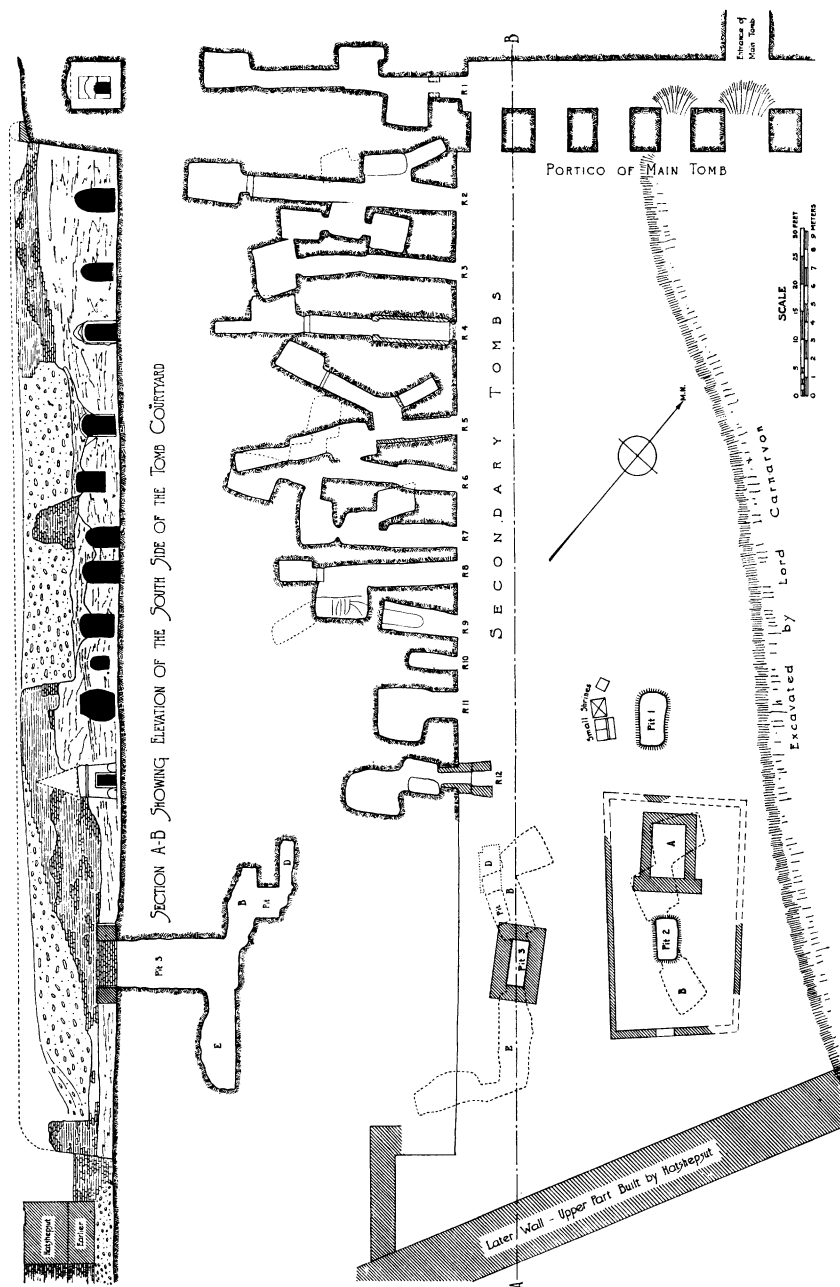


FIG. 7. PLAN AND SECTION OF THAT PART OF THE MIDDLE KINGDOM TOMB EXCAVATED BY THE MUSEUM'S EXPEDITION, 1915-16

robbers, both of their own period and of modern times.

The Middle Kingdom tomb was of a type usual in Thebes at that period.¹ It possessed a large sunken court in front, three sides of which were cut in the rock, while the fourth, to the east,² being open, looked upon the valley temple at the lower end of the Mentuhotep causeway. The heavy brick wall seen in figure 6



FIG. 8. BRONZE MIRROR FROM
PIT 3, CHAMBER D

built across the eastern end of the court belongs to a later period. The sides of the court were cut in the rock at a slight angle from the vertical, and finished off with a rounded brick coping on top; the back of the court toward the west is in

¹ For a study of this type of tomb see Winlock, *American Jour. Semitic Lang.* XXXII, pp. 19, 27, and 36.

² For the sake of clearness the orientation of the tomb court is referred to as if its axis were directed east and west. In reality it is more nearly southeast and northwest.

the form of a portico, with nine openings between massive square pillars cut in the rock, and having a batter like the sides. The main burial chambers, which form an extensive hypogeum, are approached from this portico, their entrance being behind the central opening. Here had been buried the personage for whom the tomb was originally built, together with some of the members of his immediate family. Other connections and retainers, and possibly descendants, had been permitted to cut smaller tombs with entrances in the sides of the court (marked Secondary Tombs on plan in fig. 7) until the big tomb-court had become a cemetery in itself grouped around the tomb of the grandee behind the portico in the center. The principal tomb and those whose openings give on the north side of the court are in Lord Carnarvon's concession, and were excavated by him. The boundary line between his concession and that of our Museum (the axis of the Hatshepsut causeway) passes over the court from a point near its southwest corner to about the center of the east end (fig. 4). Thus the south wall of the court and part of its area lie in our concession, and it was in the tombs cut into this rock face and in the three pits sunk into the floor of the court that the most interesting finds of the past season were made.

No inscription with reference to a reign helped us out in the matter of dating the tomb-court, but on the evidence of its position among other Middle Kingdom tombs and the scanty traces of its original burial furniture it may be assigned to the later part of the Twelfth Dynasty. All the rock-cut tombs on the south side of the court, with the possible exception of the last three on the east (Nos. R 10-12), are of the same date as the main tomb or very little later. As noted above, they were plundered at an early date and the objects remaining from the original Middle Kingdom burials, excepting the pottery, were not many. A few scattered beads and amulets, fragments of bows and arrows, and a bronze axehead of an unusual type were found among the débris, but the most interesting objects were four lime-

stone stelae, one being especially remarkable for its fine color preservation (fig. 9).

It was fortunate that the tomb-court had not been used as a cemetery during the Twelfth Dynasty alone. Eight of the

tomb entrances were then roughly blocked with brick. This blocking, again, was often removed to permit of further burials being placed within the tomb. In one case (R 2) the entrance showed traces of



FIG. 9. PAINTED STELA, XII DYNASTY

rock-cut tombs on the south side of the court were reused at intervals from the time when the original occupants were plundered until early in the Eighteenth

four successive blockings, and the tomb contained no less than thirty-three burials. These were often laid one above another, but the later burial parties seem to have

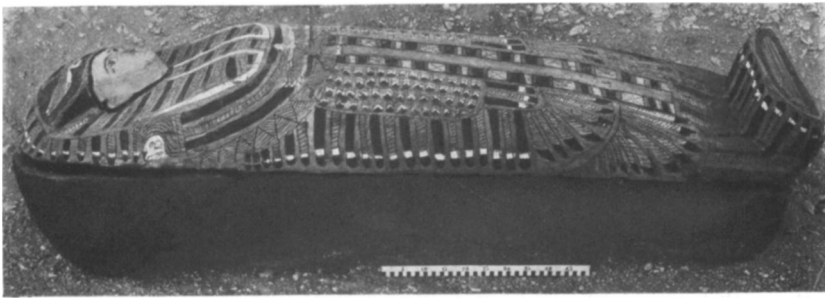


FIG. 10. A "RISHI" COFFIN

Dynasty. No pains were taken to clean out the tombs before reusing them. The burials were simply laid upon the débris fallen from the ceiling—the limestone is of very poor quality—which covered the traces of the earlier occupation. The

scrupulously avoided violating the former burials, and only rare occurrences of wanton disturbance were noted.

This did not mean, however, that all the burials were in good condition. A disappointing element was found to exist

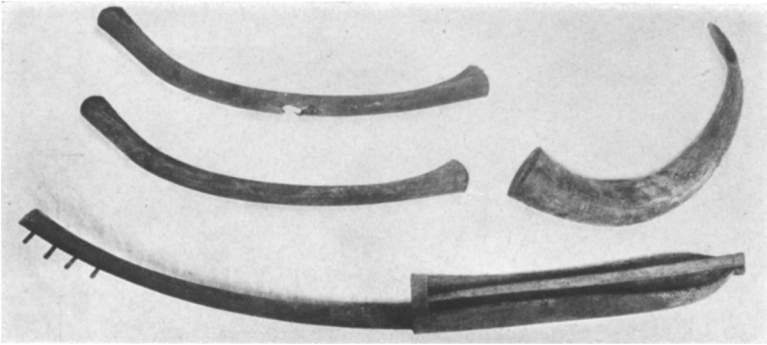


FIG. 11. HARP, HORN, AND TWO BOOMERANGS FROM TOMB R 2

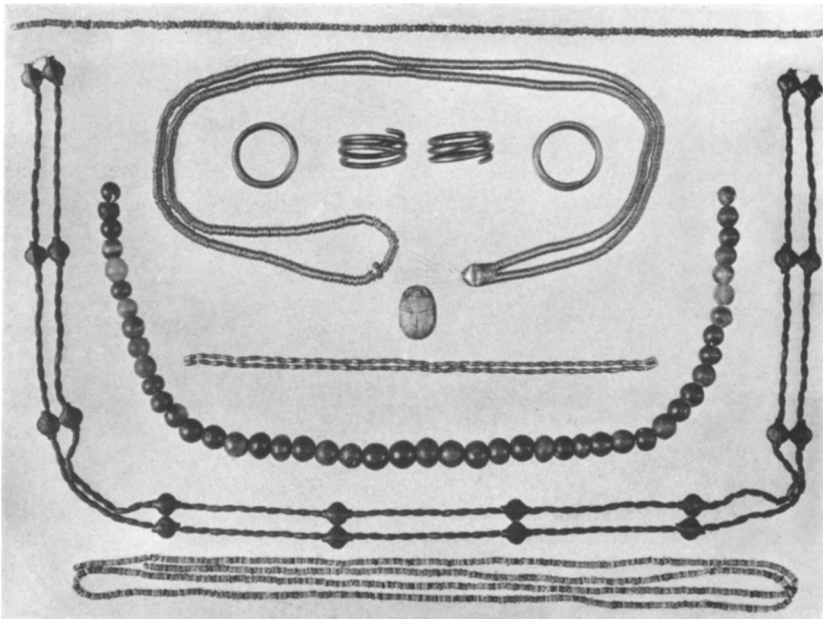


FIG. 12. JEWELRY OF GOLD, FAIENCE, CARNELIAN, AND SILVER



FIG. 13. SHRINES IN THE COURTYARD OF THE MIDDLE KINGDOM TOMB



FIG. 14. MIDDLE KINGDOM TOMB. SOUTHERN SIDE OF THE COURTYARD
AFTER EXCAVATION

as soon as the first tomb was entered: practically all of the coffins had been riddled by white ants after their interment. Where stone had fallen upon them from above, they lay crushed beneath its weight. Where this was not the case, they had either collapsed from their very rottenness, or in most cases the slightest attempt to move them or lift their lids had the same result. The habit of white ants is to penetrate into the interior of the wood and

motive repeated on the wig. The feathers are colored red, blue, and green, recurring in the same order, with black, or white and red tips, the whole on a yellow ground. This decoration is confined to the lid, the bottom of the coffin being commonly plain, or simply painted with broad bands of different colors. The faces, usually poorly modeled, may best be described as "wedge-shaped" in appearance, a characteristic peculiar to the coffins of this

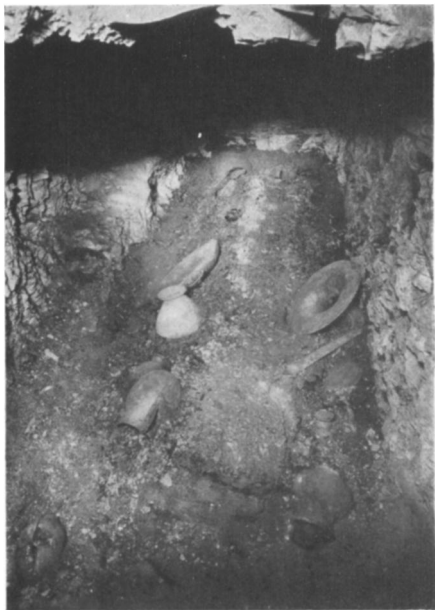


FIG. 15. BURIAL IN PIT 3, CHAMBER D



FIG. 16. BURIAL IN PIT 3, CHAMBER E

then honeycomb it thoroughly within, breaking the surface very little, for they dislike light and the open. Often a coffin that seemed at first glance to be fairly sound, on closer inspection would prove to be little more than a shell of paint.

The majority of the coffins were of the type known as "Rishi," a name taken over from the Arabic of the native workmen of earlier excavators into the vocabulary of Egyptology, and meaning "feathered." It aptly describes their appearance. They are anthropoid in shape, with a decoration representing the wings of a vulture spread protectively over the body, and the same

period. On the chest a broad semi-circular band is painted to represent the ordinary bead collar with pendants, sometimes replaced by a band imitating a braid of hair and hawk's-head shoulder pieces. A small vulture with outspread wings forms the center of the necklace, and a similar representation often occurs on top of the headdress. Down the middle of the lid, between the wings of the vulture, a band with a border on either side is left for the inscription. This is the ordinary "nisut-dy-hotep" offering formula—but it is usually omitted in the poorer coffins. The arms are not suggested, nor

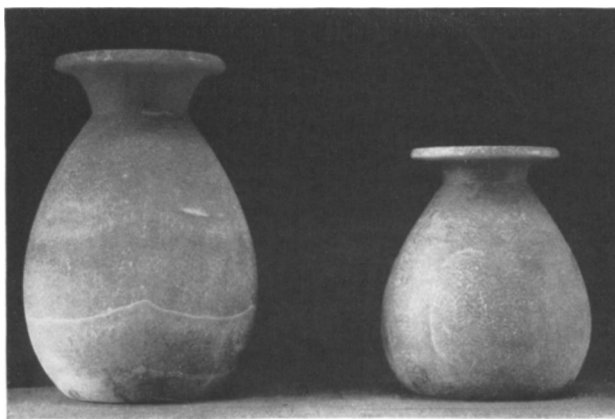
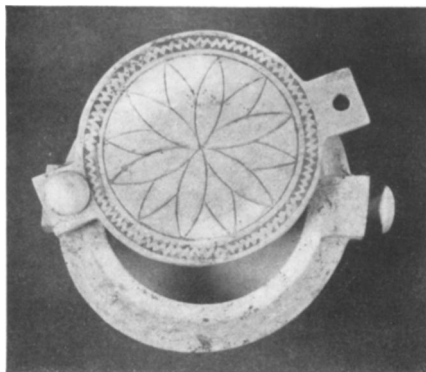


FIG. 17. ALABASTER VASES FROM PIT 2, CHAMBER B



FIG. 18. ALABASTER VASES FROM PIT 3, CHAMBER B



FIGS. 19 AND 20. IVORY TOILET DISH FROM PIT 3, CHAMBER B

do the hands appear except in coffins of a time so late that the influence of the Eighteenth Dynasty is apparent in other respects also, notably the shape of the face and the treatment of the wig. The first reigns of the Eighteenth Dynasty mark the disappearance of the true Rishi coffin; the date of its first appearance is not definitely settled, but it is commonly attributed to the Seventeenth Dynasty. Figure 10 shows a coffin of this type rather below the average in quality, but the only

the latter there was no evidence at all; of shawabtis the only finds were two, one apparently reused, buried with one body, and a further occurrence to be mentioned later.

The burial equipment was usually confined to articles of the toilet, of personal adornment, or of daily life. Of the first the commonest were kohl pots, both of the alabaster and wooden tube varieties. They were wrapped in linen or placed in a basket of rushwork and laid in the coffin near the

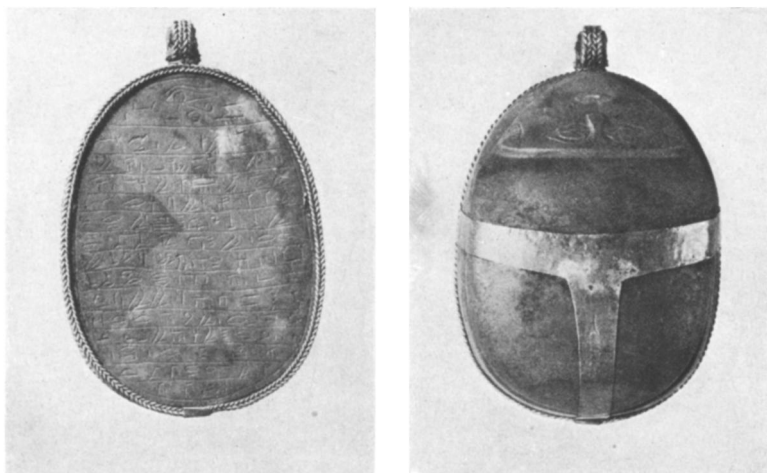


FIG. 21. HEART SCARAB FROM PIT 3, CHAMBER D

one which we found not attacked by white ants. One of those in better condition, found by Lord Carnarvon and presented by him to the Metropolitan Museum, is on exhibition in the Ninth Egyptian Room.

The other coffins found were of the plain or decorated rectangular types which resemble those of the Twelfth Dynasty and continued in use from that period until well into the Eighteenth Dynasty. The latest type was the common anthropoid coffin of the Eighteenth Dynasty.

Most of the burials were those of people in poor circumstances, and their equipment was correspondingly small. Little use seems to have been made in this period of such articles of purely funerary character as shawabti figures and Canopic jars. Of

head. Mirrors follow in frequency, either entirely of bronze or a bronze disk with wooden handle, the latter in the form of a papyrus stem and flower with drooping ends, sometimes combined with the Hathor head as in figure 8. A few burials were furnished with razors or tweezers of bronze, and two had pieces of pumice stone among their equipment. A fair number bore articles of personal adornment. The commonest were bead necklaces, more or less simple in their nature, the finest example (from Pit 1, A 1) being a double string of more than a thousand gold ring-beads terminating in a snake's head of gold (fig. 12). Other strings of faience, shell, carnelian, or silver beads were worn as bracelets or girdles. Earrings were also in fashion during the period, varying in



FIG. 22. KOHL VASE FROM PIT 3,
CHAMBER D

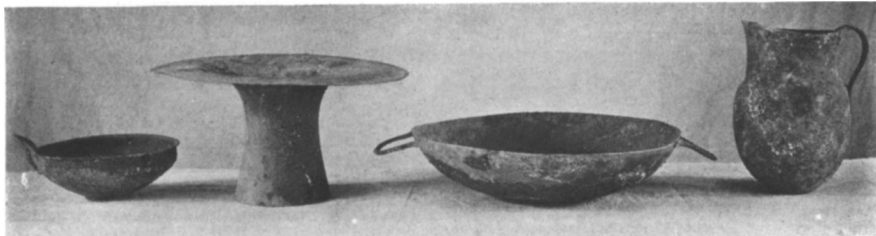


FIG. 23. BRONZE VESSELS FROM PIT 3, CHAMBER D



FIG. 24. STONE VESSELS FROM PIT 3, CHAMBER D

type from coils of thin gold or silver wire to massive rings of gold or bronze. Scarabs were of frequent occurrence, the commonest type having the "scroll pattern" inscribed on the base. Where their position could be fixed with certainty, single scarabs were invariably found to be fastened with string to the third finger of the left hand. But to us the most valuable objects were those used in daily life. In a coffin in tomb R 2 a harp (fig. 11) lay beside the body of a lady. Only the skin drumhead and the strings had suffered from the action of time; the rest was intact, and to judge from its fine condition, the harp had never been used. In addition to this, her furniture included a horn, the wide end closed and the point fashioned into the shape of a spoon, and two boomerangs of the common type. It may be seen how the white ants, after thoroughly devouring the coffin, have even turned to the hard wood of one of these boomerangs.

On the tombs themselves there were some interesting points brought out in the excavations. In the background of figure 13 will be seen a brick structure built against the south wall of the court and forming the entrance to a tomb cut in the rock behind it. The contents of the tomb were disappointing, but in the entrance we have a practically unique example of a type of tomb which must have been fairly common at that time—to judge from the representations of similar buildings which occur in Theban tomb-paintings and papyri of a slightly later date—but of which no complete example has survived down to the present. On the evidence of ancient representations this structure, of which the upper part has been destroyed, is doubtless to be restored as a small pyramid rising from the high base just above the cornice (as shown in fig. 7, section).

The three pits in the court also proved to be among the most interesting of all the tombs. Near the mouth of Pit 1 stand three curious small buildings of brick (figs. 7 and 13). At the base of these were found model loaves of bread made of mud and crude shawabtis in coffins of clay or wood. In the niches of the cen-

tral pyramidal structure similar objects were placed, as well as a scarab and a tiny stela of glazed steatite only 3.5 cm. high with a representation of and an offering inscription to Ahmes and his wife Ahmes. The reverse gives the name of the donor "who causes his name to live." These little shrines are thus to be regarded as places where votive offerings to the deceased were deposited, a custom which has lived down to present-day Egypt.

The superstructure of Pit 2 is also of interest (figs. 7 and 14). It is a free-standing offering chamber, unlike the commonest types of Theban tombs before the late-dynastic period, most of which are cut in the rock. The walls had collapsed and are preserved to no great height, but enough remained of the scenes painted within to determine their resemblance to the offering scenes in the Theban tombs of the Eighteenth Dynasty. The front of the chamber is a small pylon facing east with the mouth of the shaft lying just before the entrance. The whole is encircled by a light enclosure wall which surrounds a small open court in front of the chamber.

At the bottom of the shaft, chambers open east and west. The main burial chamber (A) situated below the offering chamber, contained four coffins of which the most important one was of the late Rishi type. It had been a fine example, with the face and the vulture on the breast gilded, but ants and falling stone had destroyed it. The body was that of a man, "the superintendent Khay," as was discovered from his finely cut, green jasper heart scarab, an early example of a class of scarabs common in later times. With him we also found a heavy axe, the handle fairly well preserved, a knife of a curious shape, and toilet articles. Though probably excavated at some time during the Seventeenth Dynasty, it is likely that use was made of this tomb during the first reigns of the Eighteenth Dynasty, for in the eastern chamber (B) were found two alabaster vases which suggest the period of Amenhotep I (fig. 17), and they continued to inter bodies here as late as the

reign of Thotmes III, whose name was found on a scarab from one of the late burials.

Pit 3 proved to contain the most valuable of the season's finds. It is provided with no superstructure, unless that term may be applied to the brick lining of the mouth which extends above the surface and was designed to prevent the stone excavated from falling in again. At the bottom of the shaft extensive chambers, opening both east and west, contained burials of which the three most important may be described at some length.

The first one cleared was situated in the southwest corner of Chamber B. As may be seen in the plan, figure 7, a small pit descends near this corner and leads to a lower chamber (D). The blocking of the entrance to the latter had given way and occasioned the settling of the filling in the pit. The coffin under discussion was in Chamber B with its foot end lying over the mouth of the pit, on the filling. When the latter settled, the foot end of the coffin broke off and fell into the pit, leaving the upper end above, beside the pit mouth in the chamber. At first sight the burial seemed as uninteresting as the other mediocre examples which we had uncovered in the same room, but a closer inspection showed that this was not the case. What seemed to be the end of a rod projecting from the body at the point where the latter had been broken off at the waist, proved to be the bronze handle of a massive mirror. Behind the head of the coffin, hidden by it and the stone fallen from the ceiling, was a set of toilet vases. Two of these were of white pottery, decorated black and red. Four others were in alabaster of excellent quality both in form and finish, the largest being of a very unusual shape (fig. 18). A small ointment vase of green serpentine was among them. But the choicest of the group is a toilet dish of ivory, circular in pattern with square projections to receive the pegs for the lid, the latter opening on a swivel and decorated with a geometrical pattern incised and inlaid with blue pigment (figs. 19 and 20). Among the débris found in the pit, and certainly from this body, was a

scarab of red jasper, of which the reverse, carved to represent a feeding gazelle, is an extremely fine example of the Egyptian lapidary's art. Near it were found fragments of three ivory combs, and a long

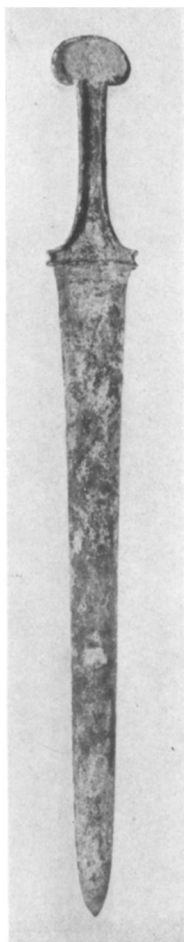


FIG. 25. BRONZE
SWORD FROM PIT
3, CHAMBER D

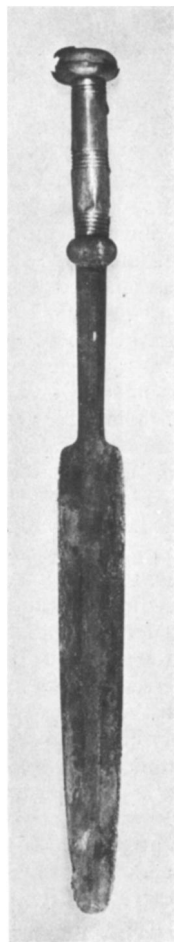


FIG. 26. TWO-
HANDED SWORD
FROM PIT 3,
CHAMBER E

tapering glass hairpin, the head decorated with a rosette. The coffin of this burial was of the Eighteenth Dynasty type, but to date it more closely than between the beginning of that dynasty and the reign of Hatshepsut is impossible.

The next discovery was an event in the season's work. It is what was undoubtedly the main burial of the tomb (Pit 3). Quite evidently Chamber D, situated as it is at the bottom of the secondary pit mentioned above, was constructed especially to receive it. At this depth, humidity was added to the other unfavorable conditions, so that the preservation of the coffins left much to be desired—especially unfortunate, since here we had the finest coffin of the season. We were able, however, to make satisfactory notes on its details, and the funerary equipment had fortunately suffered very little.

Unlike the other bodies this one was housed in two coffins. The outer was of the rectangular type, undecorated, the lid slightly arched. The inner coffin must have presented a magnificent appearance as it left the hands of the artisan. It differed somewhat from the Rishi type in form, though resembling it in decoration. The bearded face was so well executed as to suggest its being a portrait. The arms were modeled as though beneath wrappings and the exposed hands, like the face and some other parts of the coffin, were covered with gold leaf. On the wrists were painted bracelets in blue, red, and green, with bands of gold. The color scheme of the whole had not the garishness of the ordinary Rishi coffin. The wig was striped blue and white in the Empire style and blue was the ground color of the remainder of the coffin. On this the outlines and details of the feathering were painted in white lines, the monotony being relieved by bright red tips to the feathers

and the yellow bands of inscription. One of the latter down the center of the lid gave the name of the deceased as "Nakht," but unfortunately without any title. Four other bands of inscription in black characters on a yellow ground were disposed at intervals across the lid.

Even more interesting than this coffin were the objects which lay beside or on it within the outer sarcophagus (fig. 15). An early example of a metal hinge of the sort used at present occurs in a small kohl vase (fig. 22). The vase is of the multiple tube variety—four tubes containing the paint, and a fifth in the center to hold the stick. The end of the latter, projecting above the mouth, fits into a hollow in the lid, which instead of turning on a swivel as usual, opens on a bronze hinge. A solid bronze mirror (that shown in fig. 8) lay on the coffin near the feet; but the kohl vase, together with other toilet articles, including two netting needles, was placed near the head of the coffin in a small



FIG. 27. LYRE FROM PIT 3, CHAMBER E

bronze vessel with a single handle. This is one of four vessels in that material (fig. 23), all of which are unusual at so early a date both for their shape and size. All are admirable in workmanship, and in preservation leave little to be desired. A pitcher deserves especial notice. The peculiar wide stand resembles pottery vessels of an earlier date. The most curious among three stone vessels is a heavy porphyry bowl (that at the left in fig. 24), common enough in pre- and early-dynastic times, but not made at this period. In all probability it is an example of early stoneware

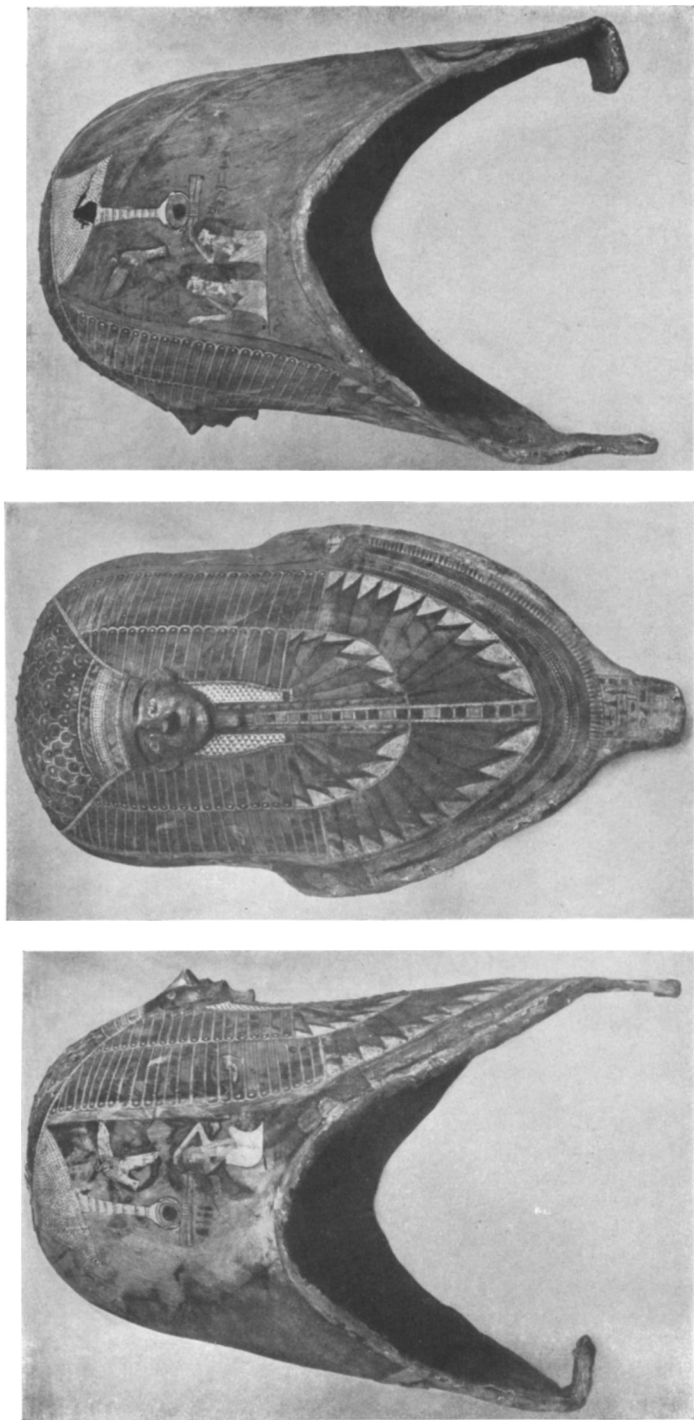


FIG. 28. "RISHI" MASK FROM PIT 3, CHAMBER E

reused in this tomb. Of the arms, the finest is a bronze sword (fig. 25). Wood inlays in the handle have decayed, but the polish is for the most part undimmed and the blade still retains its keen edge and ancient flexibility. Five bronze arrow-points and two axeheads, one of an uncommon type, complete the armament.

The body bore no ornaments, but over the heart was placed a heart scarab (fig. 21) of dark green stone, inscribed with the appropriate chapter from the Book of the Dead. It is peculiar in that it bears a human face. Across the back pass two



FIG. 29. POTTERY VASE IN THE FORM OF AN ORYX

FOUND IN COFFIN SHOWN IN FIG. 10

bands of gold ending under a bezel of twisted gold wires which form a ring for suspension at the top. In all probability the burial dates from just the beginning of the Eighteenth Dynasty.

Chamber E, opening from the east end of Pit 3, also gave us a burial with interesting equipment. Its coffin was rectangular, inscribed, but with the name spaces left blank. Having found nothing at all in a better coffin of the same type, we were prepared to be disappointed on opening it. However, it contributed its share toward making the season a successful one. It was fortunately sound enough to have withstood the shock of rock dropping upon it, but the lower part of it had rotted in a flow of water which had come in, bringing a lot of sand and

clay with it. As we could not hope to remove the burial intact from the tomb, we proceeded to take apart the coffin. The body, well wrapped, but in linen as usual much decayed, was found to be lying on a bier. This was constructed of wooden slats mortised into stringers running lengthwise, supported at the ends by four short legs in the shape of lions' paws. It had suffered much from the action of the water, and it proved impossible to save it. Upon removing the outer shrouds from the wrappings of the body, it was seen that the head and chest were encased in a most curious mask whose close connection with the Rishi decoration is seen at once (figs. 16 and 28). Here the design is carried out more fully than usual, for all that is missing of the vulture is the head, in place of which appears a human face, gold plated and no more than a third life size. The top of the mask is painted to resemble the vulture's breast; its tail hangs down behind, and on either side its feet grasp the "shen" symbol. An elaborate collar is suspended about the downspread wings, and on the tab below it appears the offering formula, the name rubbed off. In the spaces on the sides of the mask the three wives of the deceased are presented in a mourning attitude, weeping black tears.

Lying on the bier beside the body was a sword, measuring 63 cm. in length, which is probably unique (fig. 26). Its peculiarity lies in the fact that it is two-handed, though hardly heavy enough to require both hands to wield it. The grip next the blade is fashioned from the same piece of bronze as the blade itself, and being hollow, in it is fastened one end of a rod of wood the other end of which is covered with a heavy sheet of gold and serves as the second grip, with a knob decorated with a rosette of cloisonné inlay for a pommel. To judge from the weakness of the second grip, the sword was not made for service, but is probably purely funerary in character, or else a dress sword. An axehead found with it, however, was sufficiently heavy and keen edged to make an efficient weapon in war. Below the head of the bier lay an ivory inlaid game



FIG. 30. EL KHOKHEH HILL SEEN FROM ACROSS THE VALLEY OF THE ASSASSINS
1. SITE OF THE TOMB OF PUYEMRÉ; 2. THE RAMESSEUM; 3. THE EXPEDITION HOUSE



FIG. 31. THE FAÇADE AND COURTYARD OF THE TOMB OF PUYEMRÉ DURING THE
EXCAVATIONS AND RESTORATION

box of the type which occurs in the Eighteenth Dynasty. It had been a fine object with the two blank spaces of one of the games decorated with scenes of hounds chasing gazelles, but the water had unfortunately caused the wood to decay and much of the ivory. An interesting addition to the twelve chessmen in the drawer is a pair of knuckle bones that were to be thrown like dice before each move of the men upon the board. Another object that lay under the bier and had likewise suffered from wet was a lyre (fig. 27). The sound box, made of thin sheets of wood fastened over a heavier frame, is open at the bottom. The sides of the frame, one oddly curved, extend upward to different heights and support a cross-bar. No tracer remained of the strings, but they must have been stretched between a bronze staple below and this cross-bar, which, being set at an angle, furnished the requisite difference in the lengths of the strings. The burial is probably of about the same date as the one discussed just above.

Such are the facts and the material whose preservation we owe chiefly to the architects of Hatshepsut's reign and to the providential circumstance by which, in the construction of the temple-causeway, they covered up and preserved for us such interesting evidence of an earlier period. These discoveries have added materially to our knowledge of the arts and burial customs of those centuries which marked the dawn of the Theban Empire—the

epoch of Egypt's greatness among the kingdoms of the ancient world.

AMBROSE LANSING.

II. THE WORK OF THE ROBB DE PEYSTER TYTUS MEMORIAL FUND AT THEBES

THE value of the work which is being accomplished by that branch of the Museum's Expedition supported by the Tytus Memorial Fund must always be cumulative rather than immediate, and justice can scarcely be done to it in a brief *compte rendu*. The subject of our present investigations,

however—the tomb of Puyemrê¹—ought soon to be before the public in print and color, if the war does not unduly delay its publication.

Puyemrê, who held the office of Second Prophet of Amon and lived in the early-Eighteenth Dynasty, constructed his tomb in the lower slopes



FIG. 32. COFFINS PILED BY ANCIENT THIEVES BESIDE THE APPROACH TO THE BURIAL CHAMBERS OF PUYEMRÊ

of the hill now known as El Khokheh, near its northeastern corner and facing northward toward the Assasif and Dra' Abu'l Naga (figs. 1 and 30). The modern village of Kurneh creeps around this end of the hill and thus the site of Puyemrê's tomb was covered by some of its outlying houses. In 1908-09 the chapel of the tomb was opened by the Service des Antiquités and the scenes sculptured and painted on its walls became available for

¹This tomb is No. 39 in the official numbering, as given in Gardiner and Weigall's *A Topographical Catalogue of the Private Tombs of Thebes*.

study and inspection. The great interest of these representations led us to the decision to make the tomb the subject of one of the memoirs provided for under the Tytus Memorial Fund and accordingly during the season of 1914-15 our work upon it was begun.¹

The close of that season saw our undertaking apparently near completion, but in the last weeks, while clearing the open courtyard in front of the chapel, the mouth of an enormous burial shaft showed itself deep underground where the space confined by the houses of the native squatters precluded excavation. One of the difficulties of the site had been the presence of these native occupiers, who had recently been ejected from the tomb itself and then pushed by successive "rushes" down the courtyard. Indeed, the classical note

on the explorer's map "infested by aborigines" could be applied to the spot with feeling. My first task on reaching Thebes in October, 1915, was to parley with the old Arab householder in an attempt to force him back into his last

¹Described in the BULLETIN for November, 1915.

recesses or buy him out altogether. The negotiations were protracted, but each day as our excavations advanced saw his dwelling hanging on a more perilous brink. So he accepted a reasonable compensation and left. We thus acquired the proper entrance to the underground chamber and could empty its shaft. In clearing the approach, however, we came on a heap of

painted coffins of the Twenty-first Dynasty piled up just as ancient thieves had left them (fig. 32). They extended under yet another native holding, and our irregular mode of conveyancing had to begin afresh. The final result is that our excavations have now laid bare a spacious court of almost the original dimensions while the ruined but still impressive façade of the tomb, unique at Thebes for its elaboration, has its proper effect again

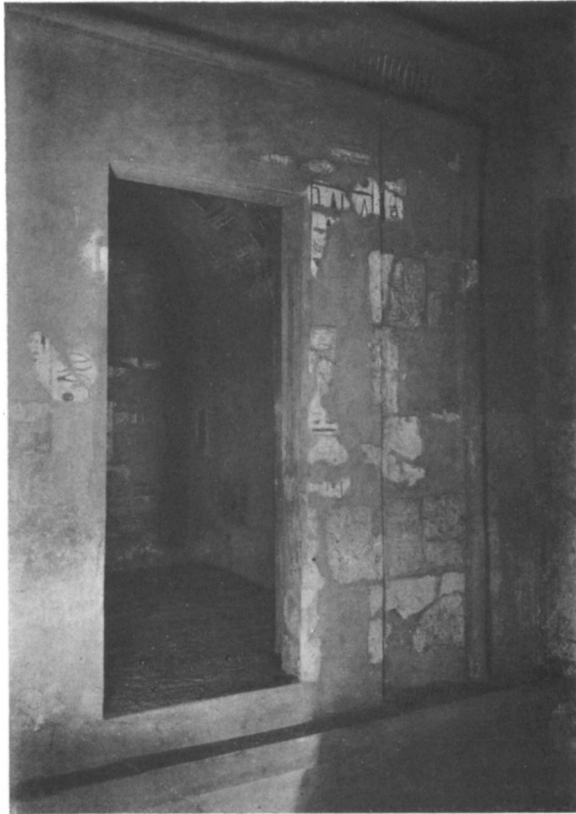


FIG. 33. DOORWAY OF THE VAULTED SHRINE OF PUYEMRÊ RESTORED

(shown during restoration in fig. 31).

Besides this gain, we have recovered from the débris of the court and from the burial shafts in it many hundred fragments of the reliefs, the stelae, and the painted ceiling of the tomb, and places have been found on the walls for at least two hundred of these after long and tedious

trials. These fragments, broken away thousands of years ago, will not only reappear in their proper connection in the publication of the tomb, but are being actually replaced on its walls, thanks largely to the cordial coöperation of E. J. Mackay, who has been constituted a kind of unofficial curator of the Theban necropolis, in charge of a fund generously given by Robert Mond for the preservation of its monuments.

Since the new fragments only supply, after all, a tithe of what has been lost by the collapse of the walls, their recovery

serve their color are rare at Thebes and these relics have therefore the greater value.

Architectural restorations find favor with few; but those who have found themselves in possession of a mass of valuable fragments like these will applaud our decision regarding them. The vaulted shrine and the paneled wall in which its door is set have been rebuilt; on one side from the very foundations, on the other from the spring of the arch (fig. 33). Meaning has thus been given to scores of fragments and the chamber has also recovered its

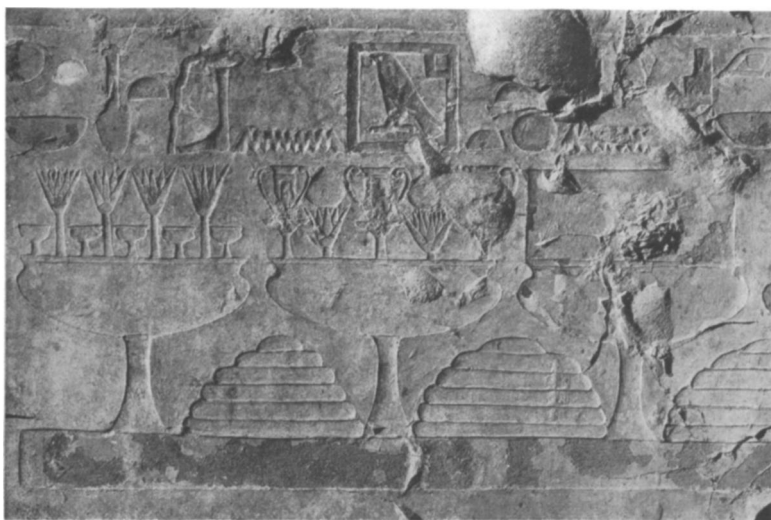


FIG. 34. TOMB OF PUYEMRÊ. THREE VASES

can scarcely be said to alter essentially the value of the tomb records. Several of them, however, in spite of having been subjected to the roughest usage, retain to a miraculous degree their original coloring, and give us a just impression of the brilliance and elaborateness of the original decoration. One could see before that the work had once possessed great beauty of coloring as well as of form; but the surfaces left worn and dirty by the Arab occupants of the chamber prevented the most experienced visitor from really picturing the pure bluish background against which rich and varied colors stood out strongly. Reliefs of this date which pre-

real architectural value. The upper scene on a wall eighteen feet long has been reconstituted, as far as the sparse relics permitted, and gives at least a close approximation to the original picture. Elsewhere gaping wounds in the reliefs have been reduced in size, so that they seem to be healing gradually by a natural extension of skin from the edges. Notable reparation has been done where a group of brightly painted stones has filled up a gap in the ethnic types who responded to the summons of Puyemrê's tax-gatherers (fig. 35), and again where there has been replaced a large part of the second obelisk of the pair which Puyemrê was proud of having

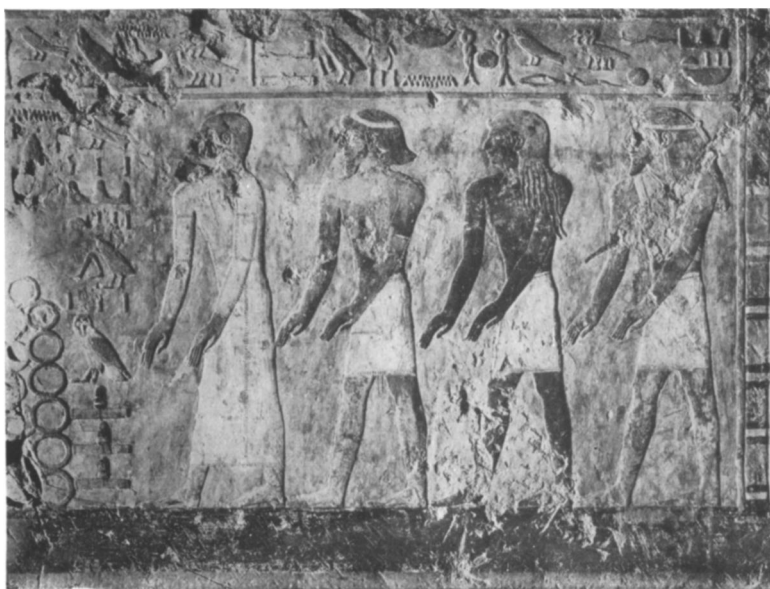


FIG. 35. TOMB OF PUYEMRÊ. FOUR FOREIGN CHIEFTAINS



FIG. 36. TOMB OF PUYEMRÊ. ABOVE, NECKLACES; BELOW, JEWELERS BORING BEADS

successfully poised at Karnak, and which he would have grieved to miss so long from its sister's side. We do not know who earned by its removal the curse which stands written opposite it against those

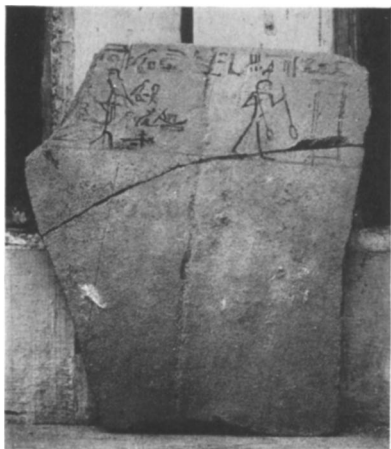


FIG. 37. SKETCH FOR DECORATIONS
IN THE TOMB OF PUYEMRÊ

who shall injure the tomb and its pictures, but we confess to reading with personal interest the clause "but he who protects its inscriptions and cleanses its statues shall become a man of dignity in his city, a man of esteem in his country."



FIG. 38. SKETCH FROM THE TOMB OF
PUYEMRÊ

Treasure-trove of other sort was not likely to be met with in rubbish so often shoveled to and fro by thieves of varying tastes. Two fragments of little beauty are, however, of more than usual interest.

As one regards the tomb walls of Thebes, where subjects selected from the conventional list are cleverly arranged for the limited space and transferred to it, one cannot help wondering with what equipment the artist came to his task. Was it all a matter of memory and training or did he bring drawings on papyrus or on tablets to the blank wall and were these drawn to scale or mere sketches? The only reply, so far as I know, has been the conspicuous absence of any such memoranda from our Museum cases. Yet the poor booty from this tomb included two aids for the artist of such sort as might have been predicted. One is a small potsherd on which are sketched in ink two tableaux from that funeral ritual which generally finds a place in tombs of the early-Eighteenth Dynasty, the name of Puyemrê being suffixed in the proper place (fig. 37). The mattocks which rescued this sketch from the rubbish shortly afterward unearthed pieces of the sculptured scenes which were executed from it and which correspond to it exactly. The other memorandum consists of one half of a clumsy piece of limestone, on the rough surface of which has been painted in color on a very small scale (about one twelfth) the commonest of tomb illustrations, the deceased pair sitting before a rich display of provisions of all kinds (fig. 38). In this case I cannot prove that the scribe used this sketch in draughting or coloring a design in this tomb. It might conceivably be an independent offering to the dead or a sketch with which a scribe filled an idle hour for his own or for a pupil's clearer instruction. But it is certain that it was with similar aids that the scribe came to his work when it called for them. They were rarely more precise than this in all probability; for scale drawing, though practised in Egypt, was little used except for conventional figures and geometric patterns.

A dirty little block of wood some three inches long, that might easily have been cast away as rubbish, proved on close examination to be a miniature table and one side of it revealed three pretty little aquatic scenes in red and black ink. This

delicate ornamentation of a tiny object dedicated either to the toilet or to the child is a fresh proof of the elements of the true culture and advanced sentiment which are clear possessions of this ancient people.

To pass from the minute to the colossal, the great well in the chamber below that of Puyemrê, the size and construction of which showed that it had been hewn to receive a large stone coffin, yielded at a depth of forty feet the most disappointing answer to our hopes—a huge sarcophagus, ponderous, shapeless, undecorated, empty (fig. 39). The lid, broken into two parts by thieves (as their pleasant custom is)

proved a surpassing example of debased style in its union of pretentious material with poor workmanship. The larger of the fragments of the lid must have weighed between two and three tons, and it was only at the cost of much labor and ingenuity that Mr. Burton hauled them to the surface.

Thus these and other less conspicuous results of the season 1915-16, by bringing us nearer to the heart of Egyptian civilization at its best and worst, have been realizing, we consider, true aims of archaeology.

N. DE GARIS DAVIES.

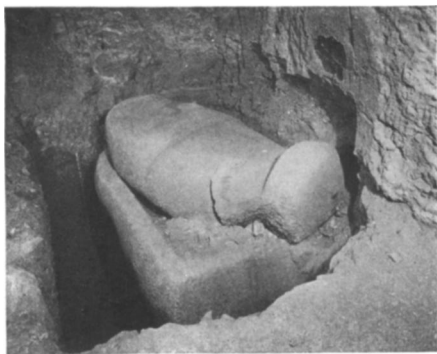


FIG. 39. THE SARCOPHAGUS OF PUYEMRÊ